Inside this issue:

Early Bird Alert: April Is Not the Cruelest Month If You Register for the Summer Conference by April 10th

Change your life today. Don’t gamble on the future, act now, without delay. - Simone de Beauvoir

Our 40th Annual Summer Conference is less than four months away (July 7–14, 2017), and you can save money NOW by registering at the Early Bird full-conference rate of $1,250 ($1,375 after April 10) https://iwwg.wildapricot.org/event-2462694. We’ve extended the Early Bird by ten days (from April 1 to April 10), but this is your last chance to get into our 40th Annual Summer Conference at the reduced rate!

What you get in addition to The Worm:

- 30 workshops in all genres
- 3 critique groups, in fiction, nonfiction, and poetry
- a chance to “Meet the Agents” (Sunday afternoon)
- 2 book fairs (Sunday and Thursday eves)
- 4 evenings of open readings by participants (Saturday, Sunday, Tuesday, Wednesday)
- 1 community salon called “Writing for Racial Healing” (Monday eve)
- 1 open art studio (Monday eve)
- 3 award-winning meals a day, with all kinds of choices, prepared by a chef (not you!)
- a wine-and-cheese social and informal jam session each evening (Friday through Thursday)
- as MANY new friends and writing peer-advocates as you can say Heyyy!

Go to pages 15-28 for Summer Conference workshop descriptions and presenter bios, and to page 28 for information about housing, book fairs, special events, and more.

There’s a Whole Lot of Writing Going On:
Association of Writers & Writing Programs Conference & Bookfair 2017

by Brenda Mantz

For a first-time attendee, the AWP Conference & Bookfair can be overwhelming. I was grateful to be able to take refuge at the IWWG table where, with the good-natured guidance of Executive Director Dixie King, I made gradual entry into the hordes of writers, teachers, students, editors, and publishers attending this annual event. AWP 2017, held February 9–11 at the Convention Center in Washington, DC, had more than 15,000 attendees. The conference featured over 2,000 presenters and 550 readings, panels, and presentations. The bookfair hosted over 800 presses, journals, and literary organizations. (As a “senior,” I was able to participate in everything for only $80.)

-continued on page 4
Supporting Your Sister Writers:
A Note about the 2017 Summer Conference Scholarship Fund

Every year we get multiple requests for financial assistance from women who want to come to the Summer Conference, but who cannot afford to do so. It’s extraordinarily difficult to say “no” to someone who is desperately wanting to partake of this particular feast, especially when we know how life-changing the Summer Conference can be. At the same time, we know that there are women who ask for financial assistance who could contribute something—however small—toward their registration, but who fear to let us know that, assuming that it will put them out of the running for a full scholarship.

When I attended my first Summer Conference in 1999, I had launched my own business just 18 months earlier on a credit card and a prayer. I didn’t have an extra dime to spare, as every cent was going into building that business and paying my employees. A friend talked me into believing that I absolutely had to go to the Summer Conference—and she spoke to a starving part of me: the writer whose needs always got put aside because there was always another use for my time, energy, and resources. The thought of making that kind of financial commitment, with no guarantee that it would result in a positive experience, terrified me. I also had airfare from California to New York to consider. I slept on it. For about three months.

I finally decided that I was worth it.

So I used that credit card one more time, and I spent the next year paying it off.

That conference changed my life. And with some honesty and soul-searching, I also realized that with a little better financial management, I could find a way to go every year. A delay in purchasing new shoes. A decision to give up buying lunch out so often. A commitment to putting aside a little money each month for my new favorite charity: me. Eventually I got to a point where I could give a little to help out someone else. That was a glorious day—my contribution was just $50, but that was a lot for me at that time, and I was delighted to be able to give back to a community that had given so much to me.

We will be making scholarships available for the 2017 Summer Conference, but our resources are very limited. Here’s what we are asking of you:

If you are considering applying for financial assistance, please be brutally honest with yourself and with us regarding how much you really need to make it to the conference. We are going to ask every recipient to pitch in something, however modest. We will also ask that you give back by giving two hours of service each day, either serving at the front desk or assisting in another capacity. (Applications will be available as of April 1. Write to iwwgquestions@gmail.com to get an application.)

If you are planning to attend the conference, or if you can’t come but would like to support a sister writer’s attendance, think about whether you could afford to donate something. Of course we’d love to have you sponsor a full scholarship, and if you can, do! But few of us can do that. Keep in mind that every dollar matters. So give whatever you can afford: $25, $50, $100, $250... no amount is too small. And think about the fact that even your small gift will help change someone’s life.

To donate, go to www.iwwg.org/donate and indicate that your donation is for the scholarship fund. If you prefer, you can send a check to The International Women’s Writing Guild, 5 Penn Plaza, 19th Floor, PMB# 19059, New York, NY, 10001.

In the spirit of The Guild,

Dixie L. King
Executive Director
The International Women’s Writing Guild

Spring Big Apple

Saturday, April 22, 2017

Poets House
10 River Terrace
New York, NY 10282

Celebrate our 40th year at our new Spring Big Apple venue, Poets House. A Crash Course on Queries and Pitches will prepare you to pitch your book at the Meet the Agents session. Learn about the publishing process from your peers on the New Authors Panel. Get fresh insights into the publishing world from our Agents Panel. Not ready to pitch? Bring more poetry into your life with Myra Shapiro. We end the day with wine, cheese, and three-minute Open Readings. Join us as we celebrate the past and move forward into our next 40 years!

Schedule

8:30 a.m. Registration
9:00 a.m. Welcome/Keynote
9:30 a.m. Workshop: Queries and Pitches
11:15 a.m. Break
11:30 a.m. New Authors Panel and Book Signing
12:30 p.m. Catered Lunch
1:30 p.m. Agents Panel
2:30 p.m. Meet the Agents Workshop: Living in the Pages of a Book
4:15 p.m. Break
4:30 p.m. Wine and Cheese
5:00 p.m. Open Readings
6:30 p.m. Adjournment

COST:
$150 Members
$185 Non-members
$195 New member special (includes $55 annual membership dues)
$45 Student rate (with ID)
Lunch and cocktails included!

TO REGISTER:
www.iwwg.org/events

New workshop!
A Crash Course on Queries and Pitches
by Paula Scardamalia and Eric Ruben

As if it isn't challenging enough to write a book, you also have to sell it. To agents, editors, marketing teams, publishers. Self-publishing? You still have to sell it to book reviewers, book sellers, and readers. This crash course on pitches and queries with agent (and lawyer) Eric Ruben and author and book coach, Paula C. Scardamalia provides tips on how to structure and write effective queries and pitches...that sell. With both discussion and role play, Eric and Paula will share with you:

- What makes an effective query or pitch.
- What to put in, what to leave out.
- How to build a relationship with these marketing tools.

Bring a printed copy of your query or pitch if you would like a critique (if time allows). Come prepared to learn and to laugh.

Living in the Pages of a Book
Myra Shapiro

Not ready to pitch to an agent? Take the opportunity to enter the world of New York poet Myra Shapiro, reading and writing poems in concert with the words/lives that surround us.
Giving Voice: Out of the Silence

Giving Voice—short memoir pieces on a specific topic—is a new feature of Network. Contributors are asked to write a piece of flash memoir or creative nonfiction on a topic that is announced in advance. This month’s topic is Out of the Silence.

Number Ten

Out of the nine-year silence left by nine miscarriages, our newborn son wailed into the world.

“It’s a miracle he held on,” my obstetrician said, showing me the tattered afterbirth. The forehead above her green surgical mask glistened with sweat.

After nearly a decade of attempting to bring pregnancies to term, I would take my baby home and tuck him into his new crib. He had hung on past the dangerous three-month mark. He had floated past my usual five months of bleeding. Months spent in bed.

My son hung on like he would at five, climbing his first monkey bars, seeking purchase, claiming it as he would later in life when he was bullied, navigating his parents troubled marriage through his mother’s addictions, his grandfather’s abuse, and his father’s misogyny.

My son survived my traitorous body, gave me two grandsons and a daughter-in-law I cherish—a surgeon who saves lives I can hang from our family tree.

* * *

As silver threads weave through my hair like tinsel, I realize that every day I write is like Christmas.

Today, I write about my loss of nine children, surprised that I can move from word to word without grief stopping me.

When I write, I’m not alone. I’m fertile. I give birth to characters that change their worlds.

I am a pencil and eraser—a mother, mother-in-law, grandmother—the sum of my characters, and, like my son, a survivor wailing at the world.

Breaking the silence of my losses is a memorial to my nine unborn children.

And the child I knew was waiting for his moment: number ten.

Ellen Ziegler

Confessions to a Four-Year Old

“Are you fat?” my four-year-old grandson, Naftali, asked. His brown eyes remained hooked into mine, his eyebrows raised. I almost choked on my cornflakes. I had never discussed my forty extra pounds with anyone except my doctor and my husband, and then reluctantly.

For several moments, memories of shame and embarrassment about my body size flooded my mind. Not being asked to high school dances, not finding fashionable clothes in my size, and dieting, only to gain the weight back.

Naftali kept staring. Not knowing what to answer to avoid more humiliation, I fell back on how I raised his father. Tell the truth.

“Yes, I am fat,” I said, hoping he would leave the kitchen for the playroom.

“Do you like being fat?” he continued.

I couldn’t believe what I’d heard. I knew my mother had not put him up to this, despite her years of telling me that I would be happier and have more friends if I weighed less.

“No, I don’t like being fat,” I said after what felt like an eternal silence. Naftali quickly picked up the red dump truck he had been pushing back and forth with his foot and left the room.

Neither of his parents was nearby to hear my confession, thank goodness.

A few days later, I decided to tell my son and daughter-in-law about my lifelong struggle with being overweight, or “fat,” to use Naftali’s word. To my relief, they were understanding.

Someday I might thank Naftali.

Miriam Stein

Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind.

- Virginia Wolf
**Touching My Feelings**

Out of silence, suddenly sensitive comradely listening, feedback, kindness, and warmth. That brought a creativity and life!

In the evening of my reading at the Summer Conference, I felt self-conscious when I read about Beethoven’s Violin Concerto D major, Op. 61: III. Rondo in my story “Vienna Testimony.” I was concerned about what American writers would think that a Korean writer wrote about a professional knowledge of music.

I realized that such self-consciousness was a baseless anxiety when a writer passing by me said, “I listened to your reading at the open readings. I liked when Fr. Patrick put his arm around Gina’s neck.”

“Oh, did you? Do you know such a feeling, too?”

“Oh, did you? I like that part, too!”

When I fell down at the entrance of ET Hall, I got hurt on my chest. The fiction critique-group facilitator, Anne Walradt, brought a bag of ice and said, “Put this ice on the wound every five minutes.” I was so moved by her kindness and concern. She was an excellent critic. She said in the class, when I read “Vienna Testimony,” “Oh, poor thing. She could marry Fr. Patrick, but I guess they decided to keep a priest-and-student relationship!”

That touched my feelings where I needed it!

Shichung Park (Lisa Moore)

And another passing by me said, “I liked the description ‘Moon seems to be moving on surface of river, so it may be breezing.’”

**Editor’s Note:**

Our 2016 Summer Conference attendees’ favorable response to the impromptu discussion on race relations, facilitated sensitively by Connie Garcia-Barrio, and to the workshop sessions on social justice has us more attuned to serving those of you devoted to writing about and for social justice issues. Many thanks to Advisory Circle member Heather Summerhayes Cariou for discovering The Op-Ed Project and its list of places to submit editorials; click [http://www.theopedproject.org/index.php?option=com_content&view=article&id=47&Itemid=54](http://www.theopedproject.org/index.php?option=com_content&view=article&id=47&Itemid=54).

**Submission Guidelines**

Please keep the length to 250 words or less, and proofread your work carefully. Send, as an email attachment in Word, to iwwgmembernews@gmail.com, with “Giving Voice” as the Subject line. Failing to follow these instructions will result in our not considering your work this time around. **Please indicate if you wish us to publish your piece anonymously.**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Submission Deadline</th>
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<tr>
<td>Road Trip</td>
<td>May 15</td>
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<td>First Day of School</td>
<td>August 15</td>
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<td>Winter Loves Me</td>
<td>Nov 15</td>
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I write for those women who do not speak, for those who do not have a voice because they were so terrified, because we are taught to respect fear more than ourselves. We’ve been taught that silence will save us, but it won’t.

- Audre Lorde
Writing Circle Announcements and Requests

Once called the “IWWG Kitchen Table,” a “writing circle” describes a local gathering of women writers who meet on a weekly, biweekly, or monthly basis to share their work in a mutually supportive environment. The IWWG promotes local writing circles by publishing information submitted to us, as well as requests by members looking to either join an existing group or form a new group.

Note: If you wish to find or launch a writing circle, send your request, in the below format, to iwwgmembernews@gmail.com, or browse previous issues of Network for a listing in your area: https://iwwg.wildapricot.org/Network-Newsletter. If you are currently a member of a writing circle and you are open to new members, let us know, and we’ll include your announcement.

Current Writing Circles

Columbus, Ohio
April 1, May 6, June 3: 10:00 am–12:30 pm
Karl Road Branch Library, 5590 Karl Rd.

Free and open to all. We offer writers a supportive environment for writing, reading, and gentle critiquing. Each participant may share her writing. Bring 4–5 copies of the work you’d like to have critiqued.

Jeanne Marlowe
jamarlowe@juno.com; (614) 476-8802

Long Island, New York
First Thursdays, 2:00–4:00 pm
Harborfields Public Library, 31 Broadway, Greenlawn

We do all things poetry, from sharing our work and getting supportive feedback, to exploring various poetic forms and discussing our favorite poets. We work in an atmosphere of respect for both the work and the poet, and share information, not advice. Open to all poets, beginning and experienced, men as well as women. In case of inclement weather, call the library at (631) 757-4200 to make sure we’re meeting.

Linda M. Davies
poetryqn@optonline.net

Seeking a Writing Circle

Mount Dora, Florida

I am interested in joining (or possibly starting) a writing circle in my area (area code 32757). This lovely town is about 40 minutes north of Orlando.

Janet Manchon
janetmanchon@gmail.com

Chattanooga, Tennessee

I will be visiting the East Hamilton area until May (and will be doing so during subsequent years), so I feel it would be worthwhile to meet nearby IWWG members.

Barbara Traynor
secondcareervol@gmail.com
Writing Circle Announcements and Requests—continued

Jacksonville, Texas
Seeking a writing circle in my area, two hours southeast of Dallas (area code 75766). I write primarily fantasy/general fiction.

Katherine Pinotti
kjpinnott@aol.com

Please note: We do not retain requests from one issue to the next unless we are notified that the member would like her request to be published again. Please let us know if you would like your request to appear in the next issue of Network.

Member News and Correspondence

Note: We’d love to hear about all your writerly news—readings and recognitions—and any feedback for us. We’ll no longer be gathering your news from the “IWWG Members’ Room” Facebook page, so please email it to iwwgmembernews@gmail.com, as well as post it to our private-group Facebook page:
www.facebook.com/groups/IWWGmembers
(You need a personal Facebook page to join any Facebook groups.)

Need to Retreat to Canada or New Mexico?
I’m very excited to have just become part of this esteemed writers’ guild, and I look forward to getting to know you. I live in beautiful Victoria, British Columbia, Canada. I’m offering three writing retreats this spring and summer: The first two are Opening to Your Sacred Self, The Mirror of Love (2.5 days) and Getting Your Book Written (5 days), both held on Bowen Island, a 20-minute ferry ride from Vancouver, at Xenia, a stunning 36-acre international retreat centre www.xeniacentre.com. More info to come, at www.junieswadron.com. The third retreat is A Visual Memoir (June 19–23), in Taos, New Mexico, co-facilitated with internationally acclaimed artist Gwen Fox in her 100-year-old adobe home studio, focusing on the theme “A Time You Were Stronger Than You Thought.” More info here: https://gwenfox.com/

Junie Swadron

Whatever Happened to Bridie Coyle?
My short story “Whatever Happened to Bridie Coyle?” won an Honorable Mention in the Mystery Writers of America (New England chapter) Al Blanchard Award contest. I was awarded this past November at the MWA–New England’s Crime Bake annual conference in Massachusetts.

Joan Kane Nichols

Genius is immediate, but talent takes time.
- Janet Flanner

Joan Kane Nichols (second from right) awarded honorable mention for her mystery short story.

Oh Hey, Ohio Writers!
Want to help staff our exhibit during the annual Ohioana Book Festival? When: Saturday, April 8, 10:30 am–5:00 pm. Where: Sheraton Columbus Hotel at Capitol Square,

- continued on page 8
75 E. State St., Columbus, OH 43215. Why: This festival connects 3,000+ readers with 100 of their favorite Ohio writers. Contact me if you want to join us, and check here for info updates: www.ohioana.org/programs/ohioana-book-festival.

Jeanne Marlowe
jamarlowe@juno.com
(614) 476-8802

A Guild Board Member and an Advisory Circle Member Honored as Outstanding Women (but we already knew that!)

The National Association of Cuban-American Women (NACAW) has awarded our Board Secretary, Raquel Arrechea, the Elena Mederos Award in recognition of her contribution to the advancement of the Hispanic-American community.

Raquel is the Executive Director of the Individual Tax Practice at the accounting and consulting firm Untracht Early. In 2006, Raquel published *A Toast to My Family*, a memoir written as an homage to both her family and the Cuban-American family, that tells the life stories of over four generations, from her great-great grandparents to her siblings. In 2016, Raquel’s poem “There Once Was a Time”—dedicated to her father, Elio Arrechea, and written in honor of him and those before him—was published in the anthology *MuseMatrix*. Last year, she also completed *Scrappy*, a book written to honor family member Scrappy Arrechea, that speaks to the wondrous relationship a spirit in a dog’s body can have with family and friends and the abundance of love that spirit can generate.

Dr. Elena Mederos, NACAW’s founding vice president, was a human rights and women’s rights activist and the first Minister of Social Work in Cuba, and continuing her work in New York City, including an exile lobby for the release of political prisoners. Raquel will be presented the award during NACAW’s annual luncheon in March, in celebration of International Women’s Day.

* * *

Pearl S. Buck International has named Advisory Circle member Pamela Varkony the 2017 Woman of Influence for distinguishing herself in her devotion to family, career, and humanitarian causes.

Pamela stands not only with author, feminist, and humanitarian Pearl S. Buck, but also with such past award recipients as American operatic soprano Beverly Sills, columnist Erma Bombeck, First Lady Laura Bush, and Pulitzer Prize–winning author Sheryl Wu Dunn.

Pamela is an award-winning journalist, inspirational teacher, women’s advocate, co-author of *Our Lost Tohickon Valley*, and a former gubernatorial appointee to the Pennsylvania State Commission for Women. Pamela’s insights on life, leadership, politics, and the human condition are read and heard across four continents. She has received numerous awards for her work, including the Excellence in Journalism Award from the PA Women’s Press Association; the VERA Award from the Business Council for Peace, for her work in Afghanistan; the Athena Award from the Greater Lehigh Valley Chamber of Commerce, for her achievements in business; and the Gateway Award from the American Association of University Women, for leadership in women’s issues. Pamela will be presented the Pearl S. Buck Woman of Influence Award at a dinner reception on Thursday, May 4, at Pearl S. Buck International, 520 Dublin Pike, Perkasie, PA. If you want to schmooze with Pam and cheer her on as she receives her award, purchase your ticket at www.PearlSBuck.org/Woman.

Life shrinks or expands according to one’s courage.

—Anaïs Nin
The International Women’s Writing Guild

Writing from Your Life Retreat

Saturday, May 6, 2017 - Medfield, MA

Boston/New England-area writers – Please join us for a day of creative writing led by three outstanding Guild instructors. The retreat offers insights into memoir, myth, poetry, and prose, as well as exceptional enrichment of your creative life. Experience the gifts of The Guild community! See you at our annual regional event in Metro-west Boston!

Location:
The Montrose School
29 North Street
Medfield, MA 02052

Schedule
9:00 a.m. Registration & Continental Breakfast
9:45 a.m. Opening Remarks
   Kelly DuMar
10:00 a.m. Susan Tiberghien
11:45 a.m. Catered Lunch & Book Fair
1:15 p.m. Kelly DuMar
3:15 p.m. Maureen Murdock
5:00 p.m. Adjournment

Writing Truth and Beauty:
Using Your Personal Photos for Creative Writing in Poetry and Prose
Kelly DuMar

The photos we save and the photos we take show what we care about and hope to preserve, what moves and mystifies us, the people, places, stories, and experiences that bring meaning into our lives. In this workshop, we’ll write creatively from personal photos that arrest our attention and unpack why they do.

Memoir as Contemporary Myth
Maureen Murdock

Memoirists are our contemporary myth makers. Myth can be seen as an ordering principle that gives coherence to the way our memories unfold, and the mythic themes of family relationships, quest for identity, love and betrayal, personal sacrifice, and death dominate contemporary memoir writing. In this workshop, you will write a short memoir piece that explores a mythic theme.

Writing Your Life Stories from Journaling to Memoir
Susan Tiberghien

Memoir is a window into your life. Choose a life experience, shape it into story, and try to make meaning out of it. In this workshop, we will look first at what windows we wish to open, then at how to shape what we see into compelling narrative. We will write a short piece of memoir, in which ultimately we hope to uncover meaning. In so doing, we will respond to today’s urgent call to bear witness through our words.

COST:
$95 Members
$120 Non-members
$135 New member special (includes $55 annual membership dues)
$45 Students (with ID)
   Lunch included!

TO REGISTER:
www.iwwg.org/events
HOT OFF THE PRESSES!

Note: The first three book publications below are corrected versions of their postings in the Fall 2016 issue of Network. Please forgive us for our typos!

Linda L. Case

The Fugitive’s Sister

2016 Nominee for the Georgia Author of the Year Award (GAYA), in Memoir

The author’s sister, Becky, was convicted by a jury of multiple white-collar crimes, looking at a sentence of up to 75 years in prison. Prior to sentencing, Becky was allowed to get on a plane from Ohio to Arizona, unaccompanied by any law-enforcement personnel whatsoever. She escaped, disappeared, and became one of America’s Most Wanted fugitives. Then, she contacted the author for help!

W & B Publishers, October 2015

www.amazon.com/Fugitives-Sister-Linda-L-Case/dp/1942981368
http://thefugitivessister.com

Lynn Hesse

Well of Rage

Winner of the 2015 Oak Tree Press Writing Contest, Cop Tales

The bones of an African-American teenager are found in an abandoned well in Mobile, Alabama, by a rookie cop, Carly Redmund, who won’t give up until all the cold-case questions are answered. What Carly doesn’t know is that a white supremacist group is involved, as well as the mayoral candidate who is the brother of her training officer.

Oak Tree Press, August 2016

www.lynnhesse.wordpress.com

Carren Strock

Grandpa and Me and the Park in the City

Grandpa and Me and the Park in the City celebrates the child/grandfather bond and the rewards that effort and persistence bring. It celebrates diversity, and lends itself to inter-generational, ethnic, and urban study theme units for elementary schools. Effective rhyming and eye-catching colors make this a good choice for a read-aloud.

Gray Rabbit Publications, October 2016

http://fantasticbooks.biz/fantasticbooks/grayrabbit/1515400506.html
www.carrenstrock.com

Note: The first three book publications below are corrected versions of their postings in the Fall 2016 issue of Network. Please forgive us for our typos!
Kelly DuMar

*Tree of the Apple*

2016 chapbook contest finalist

Says beloved Guild poet and teacher Myra Shapiro: “We are in a world of lilacs and lovers and family, deeply marrying earth to human nature, spanning life from courtship to Alzheimer’s to death. I am convinced these poems should be read as a devotional, a spiritual and domestic wonder.”

Two of Cups Press, 2017
https://twoofcupspress.wordpress.com/titles
www.kellydumar.com

Noreen Lace

*Life of Clouds*

The spare poetic prose of *Life of Clouds* captures a young woman’s challenges with anxiety, OCD, and addiction as she tries to overcome the loss of her father.

REaDLips Press, November 2016
www.amazon.com/Noreen-Lace/e/B01B2GBSH4
www.noreenlace.com

Sarah Lovett

*The Invisible Bones*

Sara Lovett pilgrimages into her past, traveling to a hundred friends face-to-face. Attempting to reconnect with herself and each of them outside the machine, in this Facebook-on-foot universe, there is the whispering presence of a child. Allowing this voice she buried, she finds her own in the truth of friendship.

CreateSpace, December 2016
www.amazon.com/Invisible-Bones-Sara-Lovett/dp/0692820175

Leslie Martini

*Matilda: The Algonquin Cat*

*Matilda, The Algonquin Cat*, a children’s picture book, is the real-life story of the feline-in-residence at New York City’s legendary Algonquin Hotel, as told by Matilda herself, who, in 1932, wandered into the lobby and was provided a permanent home by kindhearted hotelier Frank Case.

Wyatt Mackenzie Publishing, October 2016
www.amazon.com/Matilda-Algonquin-Cat-Leslie-Martini/dp/1942545568
www.lesliemartini.com

* I do not see myself as a footnote to someone else’s life.
  - Martha Gellhorn

-continued on page 12
**HOT OFF THE PRESSES! (continued)**

**Charlotte Ashurst McDaniel**

*Girdled and Gloved: From Radio to YouTube*

*Girdled and Gloved* is a poignant mother-daughter story that reads like a novel or a case history—a memoir about a '50s girl selling shoes at Rich's Department Store, singing on live TV, majoring in drama, and failing auditions, marriage, and psychotherapy.

*Create Space, September 2016*


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**Shichung Park (Lisa Moore)**

*When Autumn Leaves Fall on the Flowing Shenandoah River*

2016 Winner of The Pure Literature Award

This novel has been recognized for its contribution to the progress of Korean literature because its outstanding stories are based on nationalism. In one story, Ashlyn is lonely living with only her mother and wonders why she doesn’t have a father like other children do. In another story, two priest and nun candidates struggle to decide whether to marry each other.

*The Pure Literature Publisher* (Seoul, Korea), June 2016

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**J. L. Regen**

*Secret Desires*

Margo Simmons is ecstatic when she inherits her uncle’s Manhattan apartment and a handsome sum of money. To her chagrin, there are strings attached. She must be gainfully employed in a job for a year. Everything in Margo’s life has complications—even a loving relationship.

*JL Regen Enterprises, February 2017*


www.joansbookshelf.com

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**Miriam Valmont**

*The Bird and the Fish: Memoir of a Temporary Marriage*

Afshin, an Iranian graduate student, rents a room in Miriam’s home. Though he’s half her age, they share an immediate, fast-growing attraction. Afshin proposes a temporary Islamic marriage, and Miriam agrees. What shocks her is the role Afshin invites her to play at the end of the marriage. Despite radically different lives, they find a way to honor a passionate love.

*Lulu Publishers, July 2016*


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-continued
Dianalee Velie

Ever After

The poems in Ever After extend the lives of the storied celebrities of classical lore: Alice goes to a substance-abuse meeting. Pinocchio has political ambitions. Cinderella attends her high school reunion. These poems amuse with witty humor and metered charm. First edition printed in 300 individually numbered copies.

www.loosemoosepublishing.com/releases
www.amazon.com/Ever-After-Dianalee-Velie/dp/1682734056
www.dianaleevelie.com

Nancy Vorkink Machin

Destination Unknown: Profile of an Underage WWII Seabee

This true story begins December 7, 1941, in Texas. A sharecropper’s Czech family is struggling to survive, when the World War I father, injured in battle in France, dies of chemical injuries. The son (who is now 89) must go to war to help his mother on $19/month.

CreateSpace, December 2016
www.amazon.com/Destination-Profile-Underage-Seabee-seventy/dp/154072403

Cram your head with characters and stories. Abuse your library privileges. Never stop looking at the world, and never stop reading to find out what sense other people have made of it. If people give you a hard time and tell you to get your nose out of a book, tell them you’re working. Tell them it’s research. Tell them to pipe down and leave you alone.

- Jennifer Weiner

What Do You Do That Contributes to Your Writing (When You’re Not Writing with Us)?

Have you attended a conference that blew open your identity as a writer? Have you taken a trip to research a story’s setting or characters? Do you have a morning ritual that prepares you for your poem-writing practice? Brief accounts or narratives—such as Brenda Mantz’s article on page 1 about her AWP Conference experience—are one way we learn about each other. Please share a writing-related window into your world outside of The Guild (maximum 700 words, please) by emailing it, as a Word attachment, to iwwgmembernews@gmail.com.
Between panels and readings I visited the bookfair booths and tables. With all the presses available to writers, it’s amazing that we all have not been published many times over. From *Atlantic Review* to Zoetic Press, I gathered enough samples and submission guidelines to fill my very large tote bag. I was astounded by the number of MFA programs. Of course, there were plenty of writers’ conferences represented: Bread Loaf, Cambridge, Gotham, and even a writers’ retreat in Iceland. The International Women’s Writing Guild was well represented by Dixie King, Lynne Barrett, and Kelly DuMar. I was surprised to learn that IWWG boasts one of the few seven-day programs with housing and meals included, and that the cost ($1,250 for early-bird members) is a bargain compared with that of other programs.

Choosing among the many panels was tough. The topics ranged from “Write your Memoir Like a Novel” to “Mother Lode, Mother Load: Writing Difficult Mothers and Others,” which featured IWWG workshop leader Janice Gary. “Following the Thread” explored how writers follow the thought through the maze of events in an essay or memoir. That panel featured one of my gurus, Phillip Lopate, who has written over twenty books on writing, including *To Show and To Tell*. Among Lopate’s advice: *Think on the page. Allow for digression. Ask a question, then ask another question. And my favorite: There is a place for the rant.*

One of my favorite panels marked W.W. Norton’s publication of Adrienne Rich’s *Collected Poems: 1950–2012*. Moderator Ed Pavlić had the challenging task of describing his friend Adrienne Rich, which he did beautifully: “Adrienne’s work focuses our attention on how we are with each other.” He meant not just how we are with our inner circle but with all of the beings who share this planet.

Jill Bialosky, Rich’s editor at Norton, listed the many awards she’d received and one she’d refused—the 1997 National Medal for the Arts—to protest the “growing concentration of power in fewer and fewer hands.” Another panelist, Joy Harjo, described Rich as one of her ancestors. That lineage is evident in Harjo’s body of work, including her most recent book of poetry, *Conflict Resolution for Holy Beings*, and her memoir, *Crazy Brave*. In a personal moment, Rich’s middle son, Pablo Conrad, read one of his mother’s later poems, “Ever, Again,” my favorite passage of which closes the poem:

Set again on the table  
the Olivetti, the stack  
of rough yellow typing paper  
mark the crashed instant  
of one summer’s mosquito  
on a bedroom door  
voices of boys outside  
proclaiming twilight and hunger  
Pour iced vodka into a shotglass  
get food on the table  
sitting with those wild heads  
over hamburgers, fireflies, music  
staying up late with the typewriter  
falling asleep with the dead.

To all my IWWG friends who stay up late with a typewriter, I recommend that you put “attend an AWP conference” on your bucket list. The 2018 AWP Conference & Bookfair will be held March 7–10 in Tampa, Florida.
Summer Conference Workshop Descriptions

This year’s Summer Conference offers a wide range of workshops representing poetry, fiction, creative nonfiction/personal narrative (including memoir), social justice advocacy, mind/body/spirit, multimedia, screenwriting, playwriting, songwriting, and humor. Below you will find workshop descriptions.

If you are new to the Summer Conference (and even if you aren’t!), here is some important information:

♦ A very few workshops are listed as “closed.” This means that, after the first day, no new participants will be accepted. This is because the class builds over the course of the week, and each day’s activities are a prerequisite to the next day’s course content. You do not have to sign up in advance of the conference for these workshops. Just show up on the first day!

♦ Only one workshop (Pat Carr’s; see below) requires advance registration. All other workshops are open to any conference participant who cares to drop in. You are not required to stay in the same workshop all week if you decide the fit is not a good one. Feel free to try different workshops over the course of the week—as long as the workshop is not “closed.”

♦ If you are interested in advanced revision of a work of fiction that is close to publication readiness, consider applying for Pat Carr’s workshop. This is the only workshop this year for which you must submit your work in advance of the conference for acceptance into the class, which is limited to 10 participants. Because of the time-intensive work involved before the conference, an additional fee of $50 will be assessed for this class. See the course description on page 16 for more information.

♦ A few of the multimedia classes that use textiles and art supplies require a modest materials fee to offset the cost to the instructor. This information is listed in the course description.

Enjoy perusing the course offerings!

I have chosen to no longer be apologetic for my femaleness and my femininity. And I want to be respected in all of my femaleness because I deserve to be.

- Chimamanda Ngozi Adichie

Suzi Banks Baum

Be Your Own Personal Prophet: Create Vibrant Writing-Prompt Cards in a Mixed-Media Workshop

We are our own best resource. When it comes to putting pen to paper, we rely, at times, on circumstance, teachers, or strong feelings to inspire. We often don’t know where to start on the days in between. Claim your wild words back from the fields of imagination, bring forward what beckons beyond the known, into the highly irregular, surprising landscape of mixed-media collage. Be your own writing prophet in this six-day workshop, where we will create a deck of prompt cards personalized with your intuitive brand of wonder. Techniques include a variety of paint applications with acrylics, and building layers of texture with a variety of materials. Bring a journal, an apron, and an open mind. You will leave this workshop with a colorful, rich resource for your writing practice. A six-day commitment is preferred, as the prompts take six days to complete. Daily materials fee: $2.00, or $10 for the week (six sessions).

Suzi Banks Baum is a writer, artist, actress, teacher, community organizer, and mom. She’s passionate about helping women find their creative voice and live focused, joy-filled lives. Recently returned from Armenia, where she led an art and writing workshop called New Illuminations, Suzi inspires hundreds of women every year to live their lives from the space of creative spirit and to value their contributions to the world and one another. You can find her work online at TheMid, Literary Mama, MotherWriterMentor, and Rebelle Society. www.SuziBanksBaum.com
Summer Conference Workshop Descriptions...continued

Lynne Barrett

Plot, Structure, and the Map of Opportunity

Too much plot? None at all? In this workshop, we will explore the elements of plot and structure and how they interconnect to create opportunities for strong storytelling and productive revision. Topics covered will include conflict, complication, change, resolution, active characters and the roles they play, scenic development, significant action, presentation of time and its relationship to suspense and tension, and ways of mapping your plot and narrative design to help you visualize and assess what you’re doing. Through examples, discussion, and exercises, you will learn strategies for assessing drafts and revising productively. Note: This class will use examples from fiction and dramatic forms, but is also relevant to writers working on memoirs and narrative nonfiction.

Lynne Barrett is the author of the story collections *Magpies* (Gold Medal, Florida Book Awards), *The Secret Names of Women*, and *The Land of Go*. She edited *Tigertail: Florida Flash* and co-edited *Birth: A Literary Companion*. She has received the Edgar Award for best mystery story and a National Endowment for the Arts fellowship. Her fiction can be found in *Fort Lauderdale Magazine*, *Trouble in the Heartland: Stories Inspired by the Songs of Bruce Springsteen*, *Miami Noir*, *Wraparound South*, *Ellery Queen’s Mystery Magazine*, *Delta Blues*, *One Year to a Writing Life*, and many other journals and anthologies. She teaches in the MFA program at Florida International University and is editor of *The Florida Book Review*. www.lynnebarrett.com

Linda Bergman

The Screenplay – An Original or Adapted from Another Medium

This workshop deals with crafting a good story, which novelists, essayists, and memoirists understand, too, so no screenwriting experience is necessary! We will learn the nuts and bolts of a screenplay: the importance of having a logline before you start writing, a three-act structure that fulfills the promise of that logline, and the use of a paradigm that keeps your good story on track. We will discuss characters, dialogue, and the art of good scene writing, learning how to make every scene move the story forward. And we will watch film clips of award-winning scenes. Because many films are based on other mediums—plays, books, fairy tales, even songs—and because I am in the process of adapting a novel into screenplay form, we will touch on that process, as well.

Linda Bergman, while enrolled in Film Studies at UCLA, worked for a number of production companies in development and production, including being a part of the groundbreaking team of the ABC Movie of the Week series under the aegis of creative force Barry Diller. She has taught screenwriting in Los Angeles, New York City, and San Francisco, and for The International Women’s Writing Guild. She is also a faculty member for the 2018 San Miguel de Allende Writers’ Conference. Linda is the author of *So You Think Your Life’s A Movie: Ten Steps to a Script That Sells*, a 2011 Global E Award Winner in the category of Arts and Entertainment, and also *So You Think Your Life’s A Movie? The Sequel*, published in 2016. She has been paid to write over twenty scripts and produced five of them for television. Linda is currently adapting a feature film based on the novel *Moving Targets Live Longer*, by Linda Rappoport. www.lindabergmancreativewriting.com

Pat Carr

The Final Edit: Advanced Writing Seminar

In this workshop, award-winning short story writer and professor emeritus Pat Carr will provide a seminar in advanced editing and revision for up to ten writers. Participants will be selected based on an application process. If you are interested in this workshop, submit a hard copy of a short story or a novel excerpt (double-spaced, maximum 6,000 words, Times New Roman 12-point font) between May 1 and 31 to Pat Carr, 10695 Venice Road, Elkins, Arkansas 72727. Please make sure that your email address, mailing address, and phone number are included in a brief cover letter. The ten writers who would benefit most by a final edit will...
be notified by June 5. If your manuscript is not selected, you will receive a personal note of explanation. Note: You must be registered for the Summer Conference before applying. Additional workshop fee if accepted: $50.00, payable to IWWG on the first day of conference registration, July 7.

**Pat Carr** has published eighteen books, including the Iowa Short Fiction Prize winner *The Women in the Mirror*, and has had over one hundred stories published in such places as *The Southern Review, Yale Review, and Best American Short Stories*. She has won numerous other awards for fiction, the most recent of which was the 2013 Porter Prize. Her latest publications are a memoir, *One Page at a Time: On a Writing Life*; a how-to writing book, *Writing Fiction with Pat Carr*; a novella, *The Radiance of Fossils*; and a story collection, *The House on Prytania*. www.patcarrbooks.com

**Heather Summerhayes Cariou**

**Listening to Your Life**

Telling is shaped by listening. You may already have an idea what life stories you want to tell, and how you want to tell them. You may even have chosen a form, whether poetry, personal essay, book-length memoir, or autobiographical fiction. This workshop asks you to listen instead to *the story your life wants to tell you*, and it will facilitate that listening. The blank page will become the ear of your heart as your listening shapes that story’s telling in both content and form. At the beginning of each session, participants will “clear” their listening, set an intention, and enjoy a brief group discussion inspired by a quote or question about listening. A short warm-up writing exercise will follow. Participants will then choose a personal story and write at length in the shadow of a prompt designed to guide a particular aspect of listening and telling.

**Heather Summerhayes Cariou** holds a BFA in Theatre/Performance and is a recent graduate of the master’s program in Narrative Medicine at Columbia University. She is a private poet and the published author of *Sixtyfive Roses: A Sister’s Memoir* (Globe and Mail Best 100 Books of 2006). She worked professionally as an actor for over twenty years, and has facilitated memoir workshops in Toronto, Dublin, Thunder Bay, Winnipeg, and New York.

**Alyce Smith Cooper**

**The Use of Ritual in Creating the New Narrative of Compassionate Inclusion**

As we move forward into a new season of consciousness, it is the Creatives (writers/artists/performers/healers) who hold open the portals of entry while our ancestors hold the keys to the collective memory. Using Ancestral Rituals beginning with the breath, fire, water, sound, and earth, you will be encouraged to address your ancestral heritage and relate to the element that most resonates with your creative sensibilities. The call will be for wisdom and successful passage to the sanctuary where the new narratives of compassionate inclusion may be summoned forth and expressed. You are encouraged to bring an ancestral artifact, textile, or instrument for inclusion in the experience.

**Alyce Smith Cooper** is an ancestral storyteller, writer, poet, actor, and television host. She is co-author of *The Gumbo Pot Poems: A Savory Recipe for Life, Community and Gumbo through Poetry*, a book that celebrates food, friendship, and family. In 2005, she was inducted into the Women’s Museum Hall of Fame. She currently works as a registered nurse and is an associate minister at Bethel A.M.E. Church in San Diego, California. www.alycesmithcooper.com

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Summer Conference Workshop Descriptions...continued
Summer Conference Workshop Descriptions...continued

Mary Beth Coudal
Making Spaces/Going Places: Getting Published

Research, report, and write publishable stories. Then, plan to pitch your stories effectively. This workshop dives into the basics of getting your essays into the right hands for publication. We brainstorm, craft, and discuss service, Q&A, travel, health, personal, editorial, and human interest pieces. In this workshop, you will learn how to discover your expertise, find sources and stories, know what editors look for, rewrite and edit, share success stories, and network.

Mary Beth Coudal is an award-winning journalist, blogger, and copywriter. Her essays have appeared in The New York Times, Salon.com, and Self magazine. At the blog To Pursue Happiness at mbcoudal.com, she asks the big questions. For fun, she is a teacher and an actress. www.mbcoudal.com

Kelly DuMar
Writing and Producing Your Ten-Minute Play or Monologue for the Stage

Have you always wanted to write for the stage, but don’t know how to begin? Over the past decade, short-play festivals have become a regular feature of theatre companies, offering both novice and experienced playwrights the opportunity to see their writing performed. You will develop in class (or bring to class) a working draft of either (1) a ten-minute play, or (2) a short monologue or excerpt from a one-woman show. Through in-class writing, discussion, script reading, and revision, we will explore theatrical structure, setup, dialogue, plot, character development, subtext, theme, theatricality, and elements of production. We’ll discuss successful ten-minute plays and monologues, applying tools for avoiding common pitfalls. This workshop culminates in a developmental staged reading on Wednesday evening (open to all conference attendees), where actors will read your play on stage so you can hear your script and respond to feedback. The final session focuses on revision and submitting to play festivals for production. No prior playwriting experience is required.

Kelly DuMar is a playwright and poet from the Boston area, whose recent workshop presentations include the Massachusetts Poetry Festival, the Power of Words Conference, True Story Theater, Berkshire Women Writers, Playback North America, and the New England Theatre Conference. She is the author of a nonfiction book, Before You Forget – The Wisdom of Writing Diaries for Your Children, and won the Lit House Press Poetry Chapbook Award for All These Cures. Her newest poetry and prose chapbook, Tree of the Apple, was published by Two of Cups Press this year. Kelly’s award-winning plays and monologues are produced around the US and Canada. Her award-winning one-act play for youth, The Adventures of Rocky & Skye, was published by Youth Plays. Kelly is a past president of Playwrights’ Platform, Boston, where she led play-development activities for many years. She founded and produces the Our Voices Festival of Women Playwrights at Wellesley College. www.KellyDuMar.com

April Eberhardt
The Changing Face of Publishing

In this six stand-alone session publishing course, April Eberhardt will present and discuss: (1) an overview of publishing today: traditional, indie, and many options in between (with pros and cons of each); (2) finding and working with an agent (if you even need one); (3) promoting and marketing your book: online vs. offline, what works, and how to manage your time; (4) Publicity 101: key steps to build your platform and image; (5) self-publishing: what you need to know, do, and spend to get it right; and (6) success, defined by you: setting realistic and satisfying goals. Each session will be a mix of lively presentation and questions from participants. You may choose to attend all six sessions or just the ones of greatest interest. You’ll come away armed with information you can apply immediately to your own publishing situation. Emphasis will be on sharing experience, learning from one another, and building community.

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April Eberhardt, a self-described “literary change agent” and author advocate, is passionate about helping authors be published in the best way possible for them. After twenty-five years as a corporate strategist and consultant, April joined the literary world, where she saw a strategic opportunity to play a role in the changing world of publishing. April advises and assists authors as they choose the best pathway to publication for their work, be it indie or traditional, digital or print. She speaks about changes in the publishing industry at conferences and writers’ retreats worldwide, and serves as an advisor to publishing startups. She also is a reader for the Best American Short Stories series, published annually by Houghton Mifflin Harcourt. April divides her time between San Francisco, New York, and Paris.

Lisa Freedman

What Kinds of Fools (or Shamans!) Are We?

Writing and fighting for social justice is hard work. Endless work. It makes sense to access and take in all the help we can get, like guidance from the Fool, who’s not afraid to holler that the emperor is not wearing any clothes, and from the Shaman, who has overcome her fear and doubt. In this workshop, we will play with different kinds of writings—creation myths, manifestos, rants, elegies, and re-creation tales—to get a clearer view of our respective paths as compassionate warriors and of the true, healing stories we hold inside. The Elements of the I Ching by Stephen Karcher and Vicki Noble’s Motherpeace tarot cards will provide models and inspiration. Meditation and prompted free-writing will help us go deep, and our supportive collaborators will help us polish and share what we find.

Lisa Freedman divides her time between writing, teaching, and coaching. She weaves meditation into these practices because it connects us to our deep wisdom and the clarity and confidence to express it. Her prose and poetry appear in Resist Much / Obey Little: Inaugural Poems to the Resistance; Satya Magazine: The Long View; Grabbing the Apple: An Anthology of New York Women Poets; Art & Understanding: 20th Anniversary Anthology; and POZ Magazine, among others. She has received residencies and awards from Blue Mountain Center, Soul Mountain, and the National Arts Club. She is a co-founder of Poets against Xenophobia. She received her MFA in Creative Writing from the New School, where she now teaches. http://lfwritingcoach.com

Janice Gary

Diving into the Wreck: Writing about Pain, Loss, and Other Difficult Subjects

Memoir writers must work with what they are given. Yet shame, fear, and doubt can paralyze a writer and keep them from entering their most important and powerful material. In this workshop, we will learn how to unpack the stories that most need to be told and find the courage, distance, and underpinnings of craft to transform sensitive subjects into a meaningful literature. “Perhaps all the dragons in our lives are princesses who are only waiting to see us act, just once, with beauty and courage. Perhaps everything that frightens us is, in its deepest essence, something helpless that wants our love.” This is a three-day workshop offered Saturday through Monday and repeated Tuesday through Thursday.

Janice Gary is the author of Short Leash: a Memoir of Dog Walking and Deliverance and is an award-winning creative nonfiction writer, writing coach, and teacher. The recipient of two Nautilus Book Awards, the first runner-up for the 2014 Eric Hoffer Award, a 2014 finalist for the Sarton Memoir Award, and a fellow at the Virginia Center for the Creative Arts, she teaches in the Masters of Liberal Arts program at Arizona State University and conducts memoir workshops at The Writer’s Center, in Bethesda, MD. She has also presented at the Association of Writers and Writing Programs (AWP), Nonfiction Now, the C.G. Jung Foundation in New York City, and other writing-centered conferences on women’s writing issues, trauma and memoir, and Jungian approaches to writing life story. Her book Reeling In the Years: A Memoir Writing Guide is forthcoming. www.janicegary.com
**Summer Conference Workshop Descriptions...continued**

**June Gould**

**What Are Women Writing about Anyway?**

To quote Margaret Atwood, “A word after a word after a word is power.” This hands-on workshop will explore women’s writing, women’s images, and women’s personal and political concerns. It will fuel your words through hearing contemporary women writers’ poetry and narratives. Women are the vessels of story, history, mythology, action, and emotion. Tapping into our poems and stories, we will mine and construct our significant female lives. We will share our writing in a secure and welcoming community of writers. We will explore these themes: childhood: what is remembered and what does it mean now?; post-modernism and poetry: wild forms, new vocabularies, thinginess; gender: women and protest poetry; and voices: breaking our silence and creating a new kind of silence.

June Gould, Ph.D., is the author of *The Writer in All of Us: Improving Your Writing through Childhood Memories* (EP Dutton), *Beyond the Margins: Rethinking the Art and Craft of Writing*, and the novel *In the Shadow of Trains*; and the co-author of *Counting the Stones*, a book of Holocaust poetry. June has given readings at The 92nd Street Y (NY), The Holocaust Museum (Washington, DC), the Jewish Museum and Yeshiva Museum (NY), and libraries, synagogues, churches, universities, and bookstores throughout the US and in Greece and Canada. She has been an IWWG workshop leader for over twenty-five years. She gives ongoing, full-day writing workshops in New York City, and facilitates and leads book groups. She has published poetry in numerous journals, including the *Jewish Women’s Literary Annual*; and, in 2016, she was a workshop leader for WHAM at Skidmore College.

**Dorothy Randall Gray**

**WRITUALS – The Power and Spirit of Authentic Writing**

Learn how to use the spirit of who you are and what you’ve experienced to create powerful poetry, memorable memoirs, and fabulous fiction. Let evocative music and stimulating exercises invite the flow of your words, while affirmation empowers your spirit, and meditation energizes your mind. Enjoy helpful handouts, in-class writing, and nonjudgmental feedback. Bring your pregnant writing ideas and fertile fragments. **WRITUALS** workshop is an inviting arena of acceptance, humor, storytelling, and professional guidance. In this atmosphere, your authentic self emerges, soars, revels, and writes. You are heard. Join us in creation, community, consciousness, unlimited inspiration, and invaluable insight. You will never be the same.

Dorothy Randall Gray is the bestselling author of *Soul Between the Lines: Freeing Your Creative Spirit Through Writing* (Avon/HarperCollins), an inspirational teacher, a prize-winning artist, and a global activist. She has been featured on radio and television and at universities and cultural centers throughout the world. She has been a Poet-in-Residence at Hunter College, a National Public Radio commentator, an NYU faculty member, and a literary consultant to the United Nations. She is the author of *Muse Blues*, *The Passion Collection*, *Woman, Family, A Taste of Tamarinda*, and *Sharing the Same Sky*, and the editor of the anthology *MuseMatrix*. Her writings have appeared in *San Gabriel Quarterly Review*, *Drum Voices*, *The New York Times*, *Best Black Women’s Erotica*, *SisterFire*, and *Personal Journaling*, among others. Dorothy’s creative writing workshops and empowerment and healing seminars have been commissioned by the National Writers Union, PEN America, Columbia University, Carnegie Mellon Institute, and other organizations. Highlights of her life include sharing the dais with the Dalai Lama, dancing with tribal boys in the hills of Kerala, India, and boogying with James Baldwin. www.DorothyRandallGray.com

**Marj Hahne**

**eKpHrAsIs: Visual Art as Spaces for Poetry**

John Berger said, “Seeing comes before words.” How may we see (experience) a painting, a sculpture, an artist’s body of work, such that we can locate our unrealized poems and build them beyond mere description of the visual art? We will look at examples of ekphrastic poems as varying degrees of response, then generate our own after experiencing samples of visual art.

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Maureen Murdock

The Evolution of the Modern Memoir

A memoir focuses on the events of an individual’s personal memory, but to be a successful memoir, the writing has to be grounded in the context of historical time, place, gender, culture, generation, and current events. We now live in a world of blog posts, social media, and reality shows. For better or for worse, our notion of privacy has changed. Memoir has expanded from a focus on a sole personal issue to a discovery of how it resonates universally within a cultural context. The essence of a great memoir is the voice of the writer and how she brings the reader into a scene with sensory details. Memoir has to deliver vivid characters, evocative settings, and pitch-perfect dialogue for the reader to remain interested. In this workshop, we will look at the basic components of memoir with emphasis on structure and the theme of your memoir based on turning points in your life.

Maureen Murdock has been on the psychology faculty at both Pacifica Graduate Institute and Antioch University in Santa Barbara, but her real love is memoir writing. To that end, she is teaching in Pacifica’s new Memoir Certificate Program. Since 1990, she has taught memoir writing in the UCLA Extension Writers’ Program, where she received the Outstanding Teacher of the Year Award in 1995. She is the author of the bestseller The Heroine’s Journey, which explores the rich territory of the feminine psyche; Unreliable Truth: On Memoir and Memory; Fathers’ Daughters: Breaking the Ties that Bind; Spinning Inward: Using Guided Imagery with Children; and The Heroine’s Journey Workbook. She is the editor of an anthology of memoir writing entitled Monday Morning Memoirs: Women in the Second Half of Life and has published a Kindle short entitled The Emergence of Bipolar Disorder: A Mother’s Perspective. Maureen volunteers for AVP (Alternatives to Violence Project), working with men in prison, and has presented short memoir pieces at Center Theater in Santa Barbara and Spark Theater in Los Angeles, about the men she works with. Her blog is on her website: www.maureenmurdock.com

Cathleen O’Connor

Love Is in the Air! Writing the Romance Novel

The romance novel is a genre that may seem easy to write but which has a structure and key elements that, if not included, miss the mark. No other novel starts off with expectations of emotional highs and lows like the romance novel. The hero and heroine have to be believable, likable even if flawed, and must overcome conflict and obstacles to find their HEA (Happy Ever After). And it is important to know the specific elements that distinguish the romance novel from any novel. If you love reading romances (they are addictive!) and have always yearned to write one, then this workshop will get you well on your way. If you already have a project in the works, you can refine it according to the rules of the genre. Ample time will be given for discussion, writing, and reading your work.

Cathleen O’Connor, Ph.D., is a metaphysician, bestselling author, speaker, and intuitive coach. She is the author of 365 Days of Angel Prayers, a 2014 Amazon International Best Seller; High Heels on the Hamster Wheel (Balboa Press, 2013); and The Everything Law of Attraction Dream Dictionary (Adams Media, 2010); and the co-author of The Energy of Happiness (Happy Publishing), a 2015 Amazon Best Seller. Cathleen has been quoted in The Huffington Post and featured as an expert work-life balance source in various publications, including the Canadian magazine alive. She has offered video teaching (livestream) for the Learning Annex and has lectured and taught workshops at many venues, including Omega Institute, Wainwright House, the Professional Women of Putnam, and Over40Females. Cathleen co-hosted a radio show with celebrity psychotherapist Sherry Gaba from 2012–2014, interviewing authors and experts on a variety of topics for an offshoot of CBS radio. www.cathleenoconnor.com
Jan Phillips

When a Woman Writes: Opening Our Eyes, Ears, and Hearts to the Power of Our Words

Women’s words have been rocking the world since Eve first said YES to the apple’s allure. Women’s wisdom has guided us, nudge us, and nourished us through our passages of perpetual emotion. Women’s writing has addressed our rage, our outrage, our courage. It has stirred us to action and change, as our own words will do for women of the future. Taking our prompts from women’s writing over the centuries, we will tap into our cellular memories, unleash our body’s wisdom, and transform our stories into words of wonder and power.

Jan Phillips is a writer, photographer, and activist who connects the dots between evolutionary creativity, spiritual intelligence, and social action. Jan is the author of ten award-winning books, which include Creativity Unzipped, There Are Burning Bushes Everywhere, No Ordinary Time: The Rise of Spiritual Intelligence and Evolutionary Creativity, Finding the On-Ramp to Your Spiritual Path, Finding Ourselves on Sacred Ground, The Art of Original Thinking, Divining the Body: Reclaim the Holiness of Your Physical Self, and Marry Your Muse: Making a Lasting Commitment to Your Creativity. She has taught in over twenty-five countries, and her work has appeared in The New York Times, Ms., Newsday, People, Christian Science Monitor, New Age Journal, National Catholic Reporter, Sun Magazine, and Utne Reader. Jan has performed with Pete Seeger, taught with Jane Goodall, and worked for Mother Teresa. She is co-founder and director of the Livingkindness Foundation, a grassroots activist organization supporting women in leadership and art in activism. The Foundation, in collaboration with the NGO Hope for the Village Child, built the Livingkindness Centre for Learning in Ikuzech, Nigeria, which houses twenty solar-powered computers and has apartments for two full-time teachers. www.livingkindness.org / www.janphillips.com

Judith Prest

Inviting the Image to Speak: Writing from SoulCollage® Cards

SoulCollage® is a process developed by Seena Frost for creating small collages on matboard that can ultimately become a deck of intuitive cards. In this workshop, I will introduce the SoulCollage® process, and we will write from the images and energies of the cards we make. Each day will be different, but you can come to one or all. A basic “Background on SoulCollage®” handout will be available each day to new participants (as well as a brief individual tutorial while returning participants are making cards). I will provide all necessary art materials and a large envelope for you to keep your work in throughout the week. You will be encouraged (but not required) to work on your cards outside of class as well, since each class will need to have time for writing and sharing.

Judith Prest is a poet, photographer, mixed-media artist, and creativity coach. Elemental Connections, a full-color collection of Judith’s nature photography paired with her nature poems, was published in 2016. Her poems have been published in Mad Poets Review, Chronogram, Akros Review, The Muse: An International Journal of Poetry, Earth’s Daughters, Up The River, and Upstream, and in seven anthologies. She has published two collections of poetry—Sailing on Spirit Wind: Midlife Reflections (1998) and Late Day Light (2011)—as well as two chapbooks, Wildwoman’s Scrapbook (2002) and The Geography of Loss (2006). Judith spent twenty-six years as a school social worker/prevention trainer prior to “retiring” in 2009. She trained with Seena Frost as a SoulCollage® facilitator in 2008. Judith’s visual art—mixed-media collage and photography—has been exhibited in several venues in the Capital Region. She facilitates expressive arts/creative-writing workshops at retreat centers, prisons, addiction treatment clinics, libraries, and community centers, and at her home base, Spirit Wind Studio LLC. www.spiritwindstudio.net
Natalie Reid

Writing in the Mythological Voice: Elevating the Mundane into Myth

Writing in the mythological voice takes you out of this time and place—and out of yourself—into a magical liminal space that “never was but always is,” a space from which your deepest truths emerge. By using archetypal linguistic techniques to elevate your truths into mythological language, you learn to transform humdrum, taken-for-granted parts of your life (or anyone else’s) into powerful writing that reaches more readers, more deeply. It is the voice of ancient story-telling, the voice that reunites truth and meaning, the voice that compels. We will listen to excerpts of writing in the mythological voice from a number of genres, from fairy tales to short stories, and from literary and religious parables to magic realism—and we will write in class from that deepest part of ourselves.

Natalie Reid conducts writing seminars in Asia, Europe, and North America in the diverse fields of transformational creativity and academic writing. For over twenty years, she has been conducting transformational writing workshops focused at the confluence of creativity, spiritual awareness, and self-knowledge. Her book *The Spiritual Alchemist: Working with the Voice of Your Soul*—which grew out of a workshop she taught for years at the IWWG Summer Conference—teaches readers how to tap into the purest source of creativity they have. When not writing, teaching, or consulting, Natalie edits professional books and papers for social scientists worldwide, and is the author of *Getting Published in International Journals: Writing Strategies for European Social Scientists*. Her shorter pieces have appeared in *Knock, Natural Bridge, Sistersong: Women Across Cultures, 13th Moon, Venture Inward*, and *Women’s Words*, among others, and she is working on a new book. www.nataliereid.com

Nina Reimer

Meditate and Create

Using meditation to rejuvenate the body, mind, and spirit, you will make a small figurine with a variety of materials and your imagination of character, color, and texture. In-class instruction combined with independent studio time means you can come away with a treasure of your own making that soothes, enlightens, and gives you the joy of creating art. No experience is necessary. There will be $25.00 materials fee.

Nina Ayin Reimer is the original medical illustrator of *Our Bodies Ourselves*. She continued her career as an illustrator, painter, and teacher, then began sculpting mid-career when she discovered she had a knack for making realistic portraits. Later, as a Reiki Master, she combined her interest in healing with an already developed intuitive gift. For the past twenty years, she has offered workshops in an aspect of her healing gift to others through doll-making. Her “Dolls for the Soul” has encouraged others to participate in the healing process. In 1998, Nina was invited to teach her course for The Guild, continuing to teach at the annual Summer Conference until 2011. In 2003, encouraged by the extraordinary women she met at the conference, she wrote *Artist As Healer: Stories of Transformation and Healing* about her work, and in 2013, she published her first novel, *Bleed Through*, utilizing composites of characters and stories from her art. She is currently writing her second novel.

Mel Ryane

Raising the Decibel of Women’s Voices

Your words itch to be written; your words starve to be heard. Your stories have significance. Women’s words matter. This is our time. It is the writer’s voice that attracts agents, editors, and readers. The uniqueness of a voice on the page is often unearthed by that voice on the stage. Our decibels don’t have to be shouted; our decibels, measured artfully, will be heard. This workshop includes prompt writing, vocal warm-ups, reading aloud published works, reading aloud your works, one-on-one coaching, wrangling butterflies, and attention to editorial detail. The workshop is designed to help you discover thematically, technically, and artistically what you have written and wish to write. All genres of writing welcome. If you request coaching, please bring two hard copies (no laptops or devices, please) of one double-spaced page of your writing, preferably material you have not previously read publicly.

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Mel Ryane is the author of the memoir *Teaching Will: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn’t* (Familius), called “lively” and “funny” by *Publishers Weekly* and “hilarious...a bravura performance” by *Kirkus Reviews*. Mel began her artistic life as an actor, performing on stages in her native Canada as well as across the US. She studied acting at the storied HB Studio in New York City and, in Los Angeles, coached actors in film and TV and was a graduate of the American Film Institute’s prestigious Directing Workshop for Women. Mel teaches “Page to Podium: Reading Your Work Aloud” at writers’ conferences across North America. Her writing has been published in the *LA Times*, and she has an essay in an upcoming anthology of quirky love stories, *Rendezvous in the Rough*. Mel is currently at work on her latest novel. www.melryane.com

Paula Chaffee Scardamalia

**Writing as a Goddess: World-Building and Other Elements of Genre Fiction**

Whether you write science fiction, fantasy, horror, historical fiction, mystery, suspense, romance, or any of the many cross-overs or blends of those genres, you are a goddess, creating a world for your characters and your reader. In fact, if you write fiction of almost any kind, you are creating a world. But can you make your world believable for your reader? This workshop will look at where you should start building, what should be included in your world, how much world-building you should do and when to do it, how the world can act as character in your story, developing a series with your world, and the tropes and rules for your genre. We’ll also look at how other authors have successfully created worlds on the page. This workshop will include handouts and worksheets as well as time for discussion and sharing.

Paula Chaffee Scardamalia is a book coach and a dream and tarot intuitive. Since 1999, she has taught writers how to use intuitive tools, such as dreams and tarot, to write stories from the deepest part of their imagination. She has taught at small private workshops on the East Coast, at both national and regional Romance Writers of America conferences and meetings, at the 2014 San Diego University Writers Conference, and at IWYG regional and summer conferences. She leads intimate writing and dream retreats. Paula publishes a weekly e-newsletter on writing, dreams, and tarot, and is the award-winning author of *Weaving a Woman’s Life: Spiritual Lessons from the Loom*. She wrote her thesis for her MFA on fantasy. www.diviningthemuse.com

Eunice Scarfe

**The Writer at Work: Old Words and New**

Hearing the elevated language of poetry and prose is the most effective route to acquiring awareness of the strategies that writers use in order to create desired effects on their readers. If you write for your eyes alone—as in keeping a journal—there is no need to identify these strategies. If, however, you want to communicate with a reader (or readers!), you must become conscious of strategies such as repetition, design, tone, interruption, irony, balance, dialogue—and when to use them. All writers (including you!) both copy old strategies and create new ones. Emily Carr’s autobiography begins with six words: *All our Sundays were exactly alike*. What effect do these words have? What lesson do they teach? Each day, you’ll write in response to “heard words” such as Carr’s; each day, you’ll be invited (never required) to read aloud.

Eunice Scarfe designed the Women’s Writing Institute at the University of Alberta (Canada) and taught there for twenty years, receiving the first award given for Innovation in Lifelong Learning. She has facilitated women writers through her company Saga Seminars since completing her MA (creative writing/fiction) and has introduced her Blank Page method to writers from the Yukon to Maine, from Fielding Institute to Harvard Medical School. Her writing has been supported by Canada Council; her prize-winning short stories have appeared in journals and anthologies, such as *Prism, Event, Best Stories in Canada*, and *Malahat Review*. www.eunicescarfe.wordpress.com
Leedy Schneider

The Wonder of Words: Writing for Your Life

Writing is a way of finding and creating meaning in our lives as well as of creating art. In this workshop, you will write from prompts, poetry, props, music, and in-class experiences. You will learn to write consistently from that place where words flow, time is suspended, and unplanned connections are made. You will engage all of your senses in the process of writing. We will explore process, product, and publication. You will confront your critic and find joy in the creative process. Come and surprise yourself. We will write freely and fast!

Linda Leedy Schneider, winner of the Contemporary American Poetry Prize, is a political activist, poetry and writing mentor, psychotherapist in private practice, and former faculty member at Aquinas College and Kendall College of Art and Design. Her poetry received a Readers’ Choice Award from Pedestal Magazine and has been nominated multiple times for a Pushcart Prize. Linda facilitates workshops nationally, including The Manhattan Writing Workshop, which she founded and has led since 2008. Published in hundreds of literary magazines, including The Pedestal Magazine, Rattle, The Spoon River Review, The Sow’s Ear Poetry Review, and Amaryllis, Linda has written six collections of poetry, including Some Days: Poetry of a Psychotherapist (Plain View Press), and has edited two collections of poetry written by poets whom she has mentored: Mentor’s Bouquet (Finishing Line Press) and Poems from 84th Street (Pudding House Publications). Linda believes a regular writing ritual leads to discovery, authenticity, personal growth, and even JOY.

Myra Shapiro

The Poetry of Time and Place

Through reading and writing, we will explore what it means to have centuries within us, to be here with the gift of presence, in the midst of “forever.”

Myra Shapiro has published poems and stories in many periodicals and anthologies, including The Best American Poetry. Her books of poetry include I’ll See You Thursday and, most recently, 12 Floors Above the Earth. She is also the author of a memoir, Four Sublets: Becoming a Poet in New York. She is devoted to both solitude and community and serves on the board of Poets House.

Arielle Silver

Songs: Crafting a Marriage with Words and Music

Song, the marriage of music and words, is storytelling in another realm. Though the expression of song travels through the voice from the body, and marches forward in time, songwriting devices are the ones we use in all writing: narrative structure, tone, point of view, metaphor, motif, economy of words. Yet, exploring these devices through the constraints of song structure raises the musicality in our stories and poems. In this workshop, we will slow down time to capture the craft behind the emotion. Through listening to and close “reading” of songs, generative writing prompts, excavation of senses and metaphor, and observation of corporeal experience, we will create songs to sing, and we will explore exercises to jazz up the lyricism in the rest of our writing endeavors. All are welcome; no prior musical study is required.

Arielle Silver is a writer and a musician. Songs from her three albums have been licensed internationally for film and television, and she has shared stages across the US with America, St. Vincent, Rebecca Loebe, Jay Nash, and other swell artists. In 2016, The Poet’s Billow nominated her poem “Sunday Morning” for a Pushcart Prize. Her essays have appeared in Brevity, Gulf Stream, From Sac, Moment, Lilith Magazine, among others. An excerpt of her memoir-in-progress, about love, childlessness, and stepmothering, is forthcoming in a Burning Man anthology (2017), and she is at work on an historical novel set in the bebop and burlesque world of New York in the 1940s. Arielle holds a BA in Psychology from Brandeis University, a Post-Graduate Diploma in Songwriting and Clarinet from Berklee College of Music, and an MFA in Creative Writing from Antioch University Los Angeles, where she teaches as adjunct faculty. www.ariellesilver.com

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Marylou Kelly Streznewski

How to Google Your Own Brain: Using Imaging to Jump-Start Your Writing

We all know what Google can do: type in a term and you get more information than you ever knew you needed. In this three-day workshop, you will learn imaging, a technique that allows you to do something similar with your brain. It gives you increased access to the most incredible library of all—the one between your ears—to reach all that good stuff you know is there somewhere, but seems just out of reach. It is a tool that you can take home and use in any genre, for the rest of your writing life. Doing the research for my latest book, Heart Rending-Heart Mending, I found that the field of imaging is growing in a variety of directions, with books, CDs, tapes, and workshops involving not only healing but also creativity. In this computer-driven age, the advantage for a writer who has access to this important personal tool is very real.

Marylou Kelly Streznewski

Marylou Kelly Streznewski’s career has included journalism, theater, education, and teaching writing. She was poetry editor of the Bucks County Writer and poetry curator of the Writers Room of Bucks County. She has taught imaging and poetry workshops at The Writers Room and the Pearl S. Buck House, and for Romance Writers of America. Marylou has published two chapbooks, Women Words and Rag Time, and poems in English Journal, The Magnetic Poetry Book of Poetry, US#1 Summer Prose and Poetry, Snake Nation Review, The Sow’s Ear Poetry Review, and New Millennium Writing 2013. Dying with Robert Mitchum, a meditation on war, was published in 2015. Her short fiction has appeared in New England Writers’ Network, St. Anthony Messenger, US#1 Summer Prose and Poetry, and Amazon Shorts, and was a nominee for the Gover Prize, appearing in Best New Writing of 2015. Her nonfiction study, Gifted Grownups: The Mixed Blessing of Extraordinary Potential, is used as a textbook in graduate courses, and has been translated into Chinese. A memoir based on her survival of open-heart surgery, Heart Rending-Heart Mending: Saved by Medical Science, Healed by Ancient Wisdom (2016), has been praised by heart specialists nationally.

Carren Strock

Ready, Set, Go!

This three-day workshop (Saturday through Monday) is both practical and informative. With clear and concise tips, I will demystify the entire writing process and tell you how to navigate the new world of publishing and marketing. Based on my book A Writer’s Journey: What to Know Before, During, and After Writing a Book, this workshop is replete with amusing anecdotes, inspirational stories, and astonishing rejections of famous authors. From being told by my college professor that I was not a writer, to selling my first book to a major publishing house for six figures, to turning down an offer to be on The Oprah Winfrey Show, I will share it all. With candor, I will talk about the mistakes I made, so you that might avoid them. A group exercise each day will show you that there is more than one way to view a situation.

Carren Strock, an all-around Renaissance woman, is equally at home with pen and paper, paintbrush and canvas, needle and thread, hammer and nails. She is the author of the groundbreaking book on a previously undiscussed topic, Married Women Who Love Women, now in its second edition. She is also the author of A Writer’s Journey: What to Know Before, During, and After Writing a Book; In the Shadow of the Wonder Wheel, a mystery novel set in Coney Island, New York; and Tangled Ribbons, a lesbian paranormal romance. Her latest book, Grandpa and Me and the Park in the City, is a rhyming picture book for children. www.carrenstrock.com

Susan Tiberghien

Words Matter: Writing from Your Truth

Words matter; your words matter. But they must come from deep within, from your truth. This workshop will focus first on finding your truth, on journaling to better understand yourself. You will look for images in your journals, dialogue with them, and craft their stories into memoir, seeing memoir as a window into your life—one that opens inward to your truth and outward to the world around you. You will look at the narrative arc that began with the story of your image and developed into a compelling
memoir. Each day will bring together instruction, examples from contemporary authors, and guided writing exercises. You will have several pages of a memoir—a new one or one in progress—to take home, along with a trust in your words.

Susan Tiberghien, an American writer living in Geneva, Switzerland, has published four memoirs—Looking for Gold: A Year in Jungian Analysis; Circling to the Center: One Woman’s Encounter with Silent Prayer; Side by Side: Writing Your Love Story; and Footsteps: In Love with a Frenchman—and a highly appreciated writing book, One Year to a Writing Life: Twelve Lessons to Deepen Every Writer’s Art and Craft. She has been an instructor for The Guild since 1990, always impressed by its stature and vision. She also teaches at C.G. Jung Institutes and at writers’ centers and conferences in the States and in Europe, where she directs the Geneva Writers’ Group, an association of over 250 English-language writers. www.susantiberghien.com

Pamela Varkony

Stories to Change the World: Writing Your Truth

There have been few times in our lives when words have mattered more. Strung together in threads of truth, powerful words make for powerful stories that can enlighten the soul and change the mind. This three-day workshop (Saturday through Monday) will ask you, What is your passion? What do you want the world to know that might make it a better place? Why is your perspective important? You will research and develop a story based on your own experiences. You will engage the reader through truth, which is always stronger than fiction, strong enough to persuade others to your point of view. Using a journalistic approach to writing, you will put your passion to paper and, on the third day, have your work critiqued by your fellow writers. The goal is to finish the class with an editorial, commentary, or essay ready for submission or for a nonfiction book outline.

Pamela Varkony’s nonfiction topics range from politics to women’s empowerment, from small-town Americana to global perspectives. Pam’s columns, for Tribune Publishing, have been read in newspapers across the county. She has written magazine feature stories as well as PBS and NPR on-air commentaries. Her poetry has been published in The New York Times. She was chosen by the Pearl S. Buck Foundation as the 2017 “Woman of the Year” for her writing and advocacy on behalf of women around the world, including two fact-finding missions to Afghanistan. She has also been recognized by the Pennsylvania Women’s Press Association with an “Excellence in Journalism” award, and is a much requested speaker. Born and raised in rural Bucks County, Pennsylvania, Pamela often weaves the lessons learned on those back country roads throughout her stories. She is working on a women’s leadership book, Ten Rules for Ladies, which she hopes to publish in late 2017. www.PamelaVarkony.com

Anne Walradt

Creating with Comedy

Learn to imbed humor in your stories by starting with a comic premise and a comic vision. Discover which techniques work best for you to lure your readers into laughing with you and your characters. Humor reveals character, relieves tension, sets the point, and makes readers return again and again to your unique voice. Punch up your writing with humor, make your point stick, create your voice, and claim your power.

Anne Frazier Walradt is a freelance teacher, writer, and editor. Her articles and essays have appeared in such diverse publications as Maine in Print and Romance Forever. She has taught literature and writing at secondary and college levels. She edited Romance Recipes for the Soul (Doubleday 1999), which includes one of her short stories, and wrote portions of Liz Aleshire’s 101 Ways You Can Help: How to Offer Comfort and Support to Those Who Are Grieving (Sourcebooks, 2009). She is a member of IWWG, New Jersey Romance Writers, and Romance Writers of America, and is a founder of Liberty States Fiction Writers. When not freelance editing or writing articles, Anne is at work on a collection of “Bombeckian” essays entitled On the Home Front, a “used mother” book, and a beauty-and-the-beast novel.
START AND END TIMES:
The conference officially begins at the Opening Ceremony, at 7:00 pm on Friday, July 7. Dinner is available on Friday night beginning at 5:00 pm. The Closing Ceremony takes place at 7:00 pm on Thursday, July 13. Accommodations are provided through the night of July 13—stay on to Friday breakfast and say goodbye. Checkout is 10:00 am on Friday, July 14.

REGISTRATION:
Registration opens at 2:00 pm on Friday, July 7. At check-in, you’ll receive a dorm key and a key card for your meals. (You don’t want to lose these! Both must be returned when you check out; failure to do so will result in a significant charge. The fee for a lost key is $220, and for a dining hall key card, $25. The registration desk will be staffed from 8:00 am to 7:00 pm daily, Saturday through Thursday. The dorms are closed to check-in after 9:00 pm.

HOUSING:
Muhlenberg has provided us with plenty of rooms in three styles, which you may select on your registration form:

- single room in suite of 4, with shared bath, kitchenette, and sitting area
- double room, with shared bath and access to community kitchenette and lounge
- private room with private bath ($350 additional fee) and access to community kitchenette and lounge

Dorm temperatures can run cold. We are working to solve that problem, but you may wish to bring or ship a blanket and, if you like large and fluffy, your own towels. Dorms have laundry facilities.

FOOD OPTIONS:
Muhlenberg has an award-winning dining hall that serves generous portions to meet every dietary need, from vegan to paleo, and gluten-free to sugar-free. Looking for a midmorning coffee or snack? The General Quarters café in the Student Union is open on weekdays from 8:00 am to 2:00 pm. Coffee service will be provided on weekend mornings in the reception area, when the GQ is closed.

BOOK FAIRS:
If you wish to participate, you

- must be a member and a conference participant (whether full, weekend, or day/commuter).
- must register in advance for the conference so that we can pre-arrange table space. Please email iwwgquestions@gmail.com, with "Book Fair" in the Subject line (AFTER you register for the conference!).
- may sell only writing-related media.

You may ship books and other items in advance to the college, but only within certain dates. These dates will be provided to you at least 30 days in advance of the conference.

EVENING SOCIALIZING:
We heard you! Wine and hors d’oeuvres will be served nightly in the Red Door Lounge, during which time we will also host informal jam sessions with our resident musicians. (Bring your instrument!) In keeping with College policy, alcoholic beverages can be served only in the Red Door Lounge, or purchased off campus and consumed only in the privacy of your dorm.

SPECIAL EVENTS:
Keep an eye open for special events that will be offered, including a Meet-the-Agents opportunity on Sunday afternoon; a Monday night open art studio with Suzi Banks Baum; a Monday night salon with Connie Garcia-Barrio and Linda Wisniewski; a Wednesday evening performance by Kelly DuMar’s playwriting workshop participants (a highlight last year!); and, of course, our famous nightly Open Readings (Saturday, Sunday, Tuesday, Wednesday). Look for more surprises, too!
Submitting Your Work

IWWG Members’ Room:  www.facebook.com/groups/IWWGmembers
Join our private-group Facebook page, , where members sometimes post calls for submissions. You need to have a personal Facebook page to join a Facebook group.

NewPages:  www.newpages.com
Search engine for current calls for submissions, Guide to Literary Magazines, magazine and book reviews, writing contests, and writing programs.
Subscribe to weekly e-newsletter:  http://npofficespace.com/newpages-newsletter

FundsforWriters:  http://fundsforwriters.com
Resources, grants, contests, and freelance markets.
Subscribe to free weekly e-newsletter:  http://fundsforwriters.com/newsletters

Trish Hopkinson:  https://trishhopkinson.com/category/call-for-submissions
To receive up-to-date calls for submissions, join her “Calls for Submissions” group Facebook page:  www.facebook.com/groups/35517751475

Submittable:  www.submittable.com
Subscribe to free “Submishmash” e-newsletter for calls for submissions for writers and artists.
To receive up-to-date calls for submissions, “Like” the Facebook page:  www.facebook.com/submishmash

Erika Dreifus:  www.erikadreifus.com
Resources, “Practicing Writing” blog, plus subscribe to her free “The Practicing Writer” monthly e-newsletter, which includes writing contests and calls for submissions.
“Like” her author Facebook page to receive her weekly “Monday Markets and Jobs for Writers” posts:  www.facebook.com/erikadreifusauthor

Cathy’s Comps and Calls:  http://compsandcalls.com
Competitions and calls for submissions, many with deadlines falling within the current month.
Subscribe to free monthly e-newsletter:  http://compsandcalls.com/wp/subscribe-to-comps-and-calls

Poets & Writers:  www.pw.org
Search engines for literary magazines and agents, articles, grants & awards, small/independent presses, conferences & residencies, and writing exercises in poetry, fiction, and nonfiction (can also receive these by subscribing to free “The Time Is Now” weekly e-newsletter).

Places for Writers:  www.placesforwriters.com
International calls for submission, contests, and Canadian journals & publishers.

Winning Writers:  https://winningwriters.com
Resources, plus subscribe to free e-newsletter for free literary contests and access to database.

Writing Career:  http://writingcareer.com
Listings of calls for submission (magazines & anthologies) in poetry, nonfiction, and fiction (including speculative, sci-fi, and fantasy).

Freelance Writing Jobs:
http://online-writing-jobs.com
Freelance writing jobs, plus subscribe to Brian Scott’s free weekday job-alerts e-newsletter.

www.freelancewriting.com
Freelance writing jobs, writing contests, articles, and free e-books on writing and freelancing.

Parents should leave books lying around marked “forbidden” if they want their children to read.
- Doris Lessing
Spread The Word!

Are you on Facebook? Twitter? Instagram?

So are we! The Guild is getting more active on social media, and we need your help.

Members, you are The Guild’s greatest ambassadors. A few minutes of your social-media time to help promote IWWG events, will expand our reach, touching more and more women’s lives. And we can help share all your writing-related activities, too—with the whole world!

If you are on Facebook, please help our community this way:
1. “Like” our public page:  
   www.facebook.com/InternationalWomensWritingGuild
2. Join the “IWWG Members’ Room” private group:  www.facebook.com/groups/IWWGmembers
3. “Like” the posts at both pages.
4. “Share” the posts with your Facebook groups and Friends.
5. “Comment” on the posts at both pages. Who doesn’t need a “Brava!” (or two or ten) to keep herself going? Who doesn’t want to know she’s inspired another? Who doesn’t love a good story that reflects her own?
6. Generate a post at both pages. What’s rocking, expanding, challenging your writer’s world?
7. Click on “Events” (in LH column) at our public page, then “Invite Friends” (under the “Share” button) to our regional and summer conferences.

If you are on Twitter:
1. Follow us:  www.twitter.com/IWWG (@IWWG)
2. Tweet about The Guild, and retweet our tweets, using our hashtag (#IWWG).
3. Live-tweet during our events, using our hashtag (#IWWG).
4. Let us know your handle so that The Guild can follow you!
5. Hashtag your tweets (#IWWG) about all your writing news—publications, events, etc.—so that we can easily find and retweet them.
6. DM (direct-message) us on Twitter with your recently published writing blogs and upcoming activities, and we’ll retweet them.

If you are on Instagram:
1. Follow us:  www.instagram.com/wearewomenwriting (@wearewomenwriting)
2. Hashtag (#IWWG) your writing-related posts.
3. Let us know your handle so that The Guild can follow you.

We always appreciate receiving your photographs of Guild events so that we can use them on our social media. If you’re willing to share them, please e-mail your photos (jpg), with the event’s name, location, and date; the names and order of appearance of anyone in the photo (if you know); and how you’d like your name to appear in the photo credit, to iwwgquestions@gmail.com.
The IWWG Member Advantage

Women have returned to Guild events for 40 years, with a joyful camaraderie that has built a sisterhood unlike any other. You are welcome, no matter your level of experience. Here you can learn the craft of writing and be supported in special ways as you learn. You will have the freedom to express your own writing dreams in an atmosphere of acceptance. The energy created here is contagious. Your own voice will gain the power to join the chorus. **Women get brave here.** The isolation felt when writing alone will vanish as you find the sisters who have been missing in your life. **With women who share your passion, you can create lifelong bonds of friendship, all across the world.** Not yet a member?

**What are the perks of membership?**

**Many! And the list is growing:**

- Advance notice of and discounts on all our events and conferences
- Promotion of your publications and news in our quarterly member newsletter, *Network*, and in our monthly open newsletter, *Your Latest Page*
- Print subscription to *Network* (U.S. only; additional postage fee for international members)
- Access to our members-only Facebook page
- Links to upcoming contests and submission opportunities
- Support for the development of local writing groups

**Coming in Summer and Fall 2017!**

- Digital craft talks, webinars, and courses
- Member forum
- Support to build virtual writing circles, book clubs, and critique groups
- Monthly prompts
- Online member directory that includes photos, links to your website, blog, published books, etc.
- Special offers from other organizations and companies

**Annual membership (USD) $55.00**

*(International members add $25 for PRINT subscription of Network; electronic copy is free)*

Go to [www.iwwg.org](http://www.iwwg.org) to become a member or to find out more!

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*Network* is a quarterly, members-only publication of The International Women’s Writing Guild. All members receive *Network* electronically, and U.S. members receive a free print copy. International members pay $25 annually for postage for print copy (optional).

Correspondence, notification of publications, and submissions to *Giving Voice* should be sent to iwwgmembernews@gmail.com.

Questions about membership or conference registration can be addressed to Marj Hahne, Creative Director, at iwwgquestions@gmail.com. Other questions may be addressed to Dixie King, Executive Director, at dking@tlcprofessionals.com.
We are an evolving global community of women who seek personal and professional growth through the written word. We enrich the lives of women by empowering them to tell their stories and giving them ways to experience writing as craft, regardless of genre. We recognize the need for storytelling and invite our members into a world where their words and their stories matter. To learn more about us, visit our website at www.iwwg.org.

Serving the writer at any stage, the woman at any age.

EARLY BIRD SPECIAL extended to APRIL 10!

The 40th Annual Summer Conference
Muhlenberg College, Allentown, PA, July 7-14, 2017

About the Summer Conference...

My huge takeaway is that putting my voice out into the world in not selfish indulgence or an exercise in ego. Rather, it is my gift and obligation, to share with others my journey thus far—and they need my words as much as I have needed those of the women writers who went before me! This is about connecting with life as it is expressed through each other. And my part is to stand up, open my mouth and my heart with joy and vigor and a wicked chuckle!

-2016 Summer Conference participant